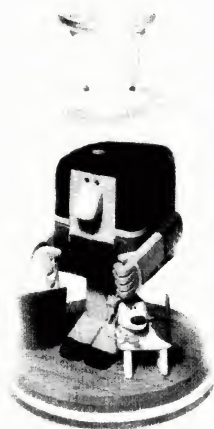


THE BOTTLE SHIPWRIGHT

The Journal of the North American Division-International Ships-In-Bottles Association



NO. 2

1983

THE BOTTLE SHIPWRIGHT is the Journal of the North American Division of the International Ships-In-Bottles Association. It is published quarterly and dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

COPYRIGHT © 1983, North American Division, International Ships-In-Bottles Association. All rights reserved.

Articles for publication should be sent to the Editor at the address given below. Material which should be returned to the sender should be indicated. Every effort will be made to safeguard such material, but the North American Division cannot assume responsibility for possible damage. The Editor reserves the right to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission of material is the last day of the second month of each quarter.

DON HUBBARD, EDITOR
P.O. Box 550
Coronado, CA 92118 USA
Tel: (619) 435 3555

INDEX TO THIS ISSUE	PAGE
THE EDITOR'S PAGE by Don Hubbard	1
FROM THE PRESIDENT by Jack Hinkley	2
THE HOLLOW HULL by Jack Hinkley	3
ON PHOTOGRAPHY by Don Hubbard	4
THE ACRYLIC SEA by Juzo Okada	5
WELCOME ABOARD	5
THE BEST FROM COMPASS CARD	6
FROM THE MEMBERS	7
PLANS FOR A GLOUCESTER SCHOONER	8



ABOVE: SAGRES II by Juzo Okada, Osaka, Japan

COVER PHOTO: Mrs. Jensen walking her dog, a model by Per Christensen, Egaa, Denmark.

The Editor's Page

Since this edition of The Bottle Shipwright should be arriving at most destinations around the first of April, or April Fool's day, I felt it justifiable to offer Mrs. Jensen with her dog, as the cover model this quarter. This photo first appeared in Per Christensen's book, *BYRNES BOG OM FLASKESKIBET*, which was mentioned in the last edition.

The response to our first try at publishing was gratifying, and I hope that we will continue to receive the same kind of enthusiastic letters, suggestions and articles as our membership and our publication grow. This newsletter is yours, and only your input will make it possible to continue.

One idea which came in suggested that I establish deadlines for submission of articles for publication. You will now find this on the opposite page. I will try to include as much material as possible in each issue, but please forgive if your article or photograph is slipped an edition or so. It is important to try and keep some sort of balance in a publication and articles or pictures with similar content are better enjoyed when separated. There is also some limit to the number of pages which can be easily printed and economically mailed to the many places in the world where our publication now goes. When you are paying air mail rates calculated to the half ounce, you quickly find yourself being careful about the number of pages you print.

One of the decisions which was made during the 1982 Ships-in-Bottles Expo last Summer, was to pass along the position of President from time to time. This has now been done, and Jack Hinkley, one of our long time members and a frequent contributor to our publication, has agreed to take the job. Jack lives in Pennsylvania, and so, with the help of other members on that side of the continent, can stimulate regional activity relating to our art. I would like to take this opportunity to pass along the mantle of office and offer Jack my congratulations and very best wishes. I will remain on as editor of our publication.

Incidentally, while reading Jack's article on hollow hulls, which appears in this issue, I was reminded of the story about an early American Secretary of the Navy, who took office in the days when the United States still had wooden sailing ships in its inventory. The position of SECNAV is, of course, a political appointment, usually given for help in the election campaign rather than for ability. This particular fellow hailed from a land-locked Mid-Western State, and after being sworn in was taken aboard one of the ships to conduct an inspection. As he was led below decks he turned to the Admiral and uttered in amazement, "Why the darn thing's hollow!"

Don Hubbard, Editor

From The President

Being President of such a widespread group is a first for me, but I think it will work out, particularly with input from all of you members. PUT IN is what we all do best when it comes to slipping that latest, beautiful model into a favorite bottle. Our organization is like that favorite bottle, it's no good unless there's something in it. This is where PUT IN is scrambled into INPUT. This is what we must have from members new and old if our organization and bulletin are to grow and flourish.

Are you just getting started building ships-in-bottles and having problems? Tell us what they are. We have experts to help advise you. Do you have new ideas to solve problems? Send them in to share. If you have photos of your work, we would like to see and publish them. If your work is on display somewhere or if you are participating in a craft show, we'd like to know. And last, but by no means least, if you ever have the opportunity to meet or correspond with another member, do it by all means. You'll find that it adds to the enjoyment of the pursuit of building ships-in-bottles.

THE OSAKA EXHIBITION - I believe that all of our membership received a beautiful invitation to take part in the FIRST JAPAN INTERNATIONAL SHIPS-IN-BOTTLES EXPOSITION to be held in OSAKA beginning in October 1983. We would like to encourage all members to participate by sending one or more models to this outstanding and important show. The Japanese Association contributed to the success of our own Exposition in San Diego last Summer, not only by sending some 63 models, but by sending a delegation of nine members to view the show and to put on a demonstration of their highly accomplished and unique technique for building bottled ships. One can get a great amount of personal satisfaction in knowing that his or her work is included in an extremely large exhibition that exclusively spotlights ships-in-bottles from all over the world. And to have that work included in a book documenting the contributions is a wonderful added bonus. Please do your best to join us in this show, and if you can please copy me in when you send your reply to the Japanese Association. My address is: Jack Hinkley, 403 Amherst Avenue, Coatsopolis, PA 15108, USA. We wish the Japanese Ships-In-Bottles Association much success in their coming exhibit!

And now, as our friend and fellow member Ralph Preston would say,

"HIT THE BOTTLE!"

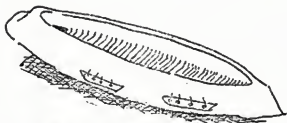
JACK HINKLEY, PRESIDENT



"Whether you think you can, or think you can't, you're right!"

HENRY FORD

AFTER SHAPING YOUR HULL
TURN IT UP SIDE DOWN AND
HOLLOW IT OUT...



by
JACK HINKLEY

While currently at work on a model it occurred to me to wonder if I was the only S-I-B builder who hollows out the hull of his model as a regular part of his building procedure. I have known no other way and have never had a problem with this technique. One of the greatest benefits is that you eliminate the requirement to fasten your model to the "sea" with adhesive. This is how it works.

I have always used putty, and more recently DAP White Window Sealing Compound, for my sea material.*Into the DAP I mix enough artists oil paint to arrive at the color I desire. When this sea material has been placed in the bottle, or light bulb (as I sometimes use) I make a depression in it that is the same size as my finished hull and go on to other things. When the time comes to put the model into the bottle/bulb I first fill the depression in the sea with enough white DAP to give my model a base to sink into. Now the ship is pushed into place on top and the hull pressed down into the soft white material. I tug up the rigging, snip it off and set the ship in position by moving it around in the white DAP. Because the underlying base is still soft I can position the ship to list under a brisk breeze or angle it in any other way that appeals to me. When the hull is well settled into the white DAP some of it will have pushed up around the outside giving me whitewater at the waterline. The model will be securely fastened to the sea by 1. suction, and 2. by rigging threads enmeshed in the DAP. The hollow interior of the hull will be filled with the white material which provides greater hull to sea surface contact than can be obtained with a flat hull surface.

*DAP has given me one problem which I don't quite understand and don't know how to prevent. On one or two occasions I have had the inside of my bulb become clouded with a residue which I first thought was condensation, but which, according to our Harold Gile, may come from a chemical reaction in DAP known as "gassing out". On one occasion I was ^{able} to swab this film out before I closed the bulb, but this is the reason I ^{am} now getting my sea in place as soon as possible. Does anybody have any ideas on how this clouding of the bulb can be prevented?

On Photography

By Don Hubbard

Because we all get the urge to photograph our models occasionally, and because your input is vital to the success of our Journal, I thought it would be of value to pass along a few hints on easy photographic techniques for the ship-in-bottle builder.

1. Begin by simplifying the picture by removing anything that might distract from the bottled model. The best background is a light colored curved fabric, paper or plastic without wrinkles or seams. A pull-down window screen works very well (removed from the window, of course).
2. There are professional ways to light your model, but since most of you don't have access to these I would suggest using daylight instead. Natural light produces the best results if you have a slight overcast to cut down on heavy shadows and bright reflections. Flash does not work well because the glass reflects it back into the camera. It is also difficult to determine exposure with flash because the reflected light reduces the light reaching the model.
3. Since we are working with small models, the closer you can get the better. If you have a camera with interchangeable lenses and the money to spend, you can buy special "Macro" lenses designed for close up work. There are also inexpensive supplementary lenses that screw onto your existing lens to let you close in on the subject. These are usually sold in sets of three with different refractive powers. Price runs about \$20-\$25/set. Check with your local camera shop.
4. Reflections (including yours on the bottle) are sometimes a problem. It helps if you have dark clothes on and a dark background behind you. A polarizing filter can also reduce some reflection, and you can always turn the bottle a bit to minimize cast back.
5. Film comes in varying sensitivities or speeds. Faster films require less light for acceptable results. This, in turn, allows the use of smaller apertures which provide increased depth of field so that more of the area in front of the camera will be in focus.
6. If you have a light meter try to take your reading as close to the model as possible so that it does not receive an erroneous reading from the light colored background, and when you take your photos, bracket the setting. That is, if your meter indicates an exposure of 1/250th at f8, also take a picture at f11 and f5.6. One of them should be correct. Nothing succeeds like excess!
7. Go for it!



The Acrylic Sea

by

JUZO OKADA, President
Japan Ship Bottlers Association

Over the past few years our members have developed a new method for creating the sea for bottled ships using acrylic materials. Using this method we are able to create the sea outside the bottle to our own specifications. It can then be rolled and placed inside the bottle at a later time. We find this method much easier to use than clay or putty.

Materials:

1. Waxed wooden pattern of the hull of your model.
2. Paper palette
3. Acrylic polymer artists colors in blue, green, white, etc.
4. Gel medium (Acrylic medium for transparent impasto painting)
5. Acrylic polymer putty.
6. Gloss medium for acrylic paints

Procedure: Begin by taking your bottle and trace an outline of the sea surface shape on the paper palette. Place three teaspoonsful of Gel medium and two teaspoonsful of the modeling paste inside the shape on palette and mix together. Now add your colors and again mix. Spread the mixture to fill the outlined area. You should end up with a sea about 3mm thick. Push your waxed hull into the acrylic in an appropriate place then form wave patterns with a small spatula of some sort. Now let the whole business sit for about five days while it hardens to the consistency of rubber. Remove your wooden pattern and touch up the surface as desired to indicate bow waves, white caps, etc. A final coating of gloss medium will add sparkle to the water. When dry the finished sea can be stripped from the paper, rolled up and inserted in the bottle. If the sea will not fit easily, cut it into smaller pieces and rejoin inside. Cement it in place once inside.

For bottles which are not flat inside, you can pour in a base of colored resin. Do not over catalyze or pour in too thick a layer at one time or the resin may shrink and detach from the bottle.

***Editor's note:** All of the above materials are easily obtained in art supply stores. Acrylic materials are non-toxic and dry rapidly. Protect your clothes and working areas. Once dry, acrylics cannot be removed. Wash your tools or clean up spills with water. Do not use turpentine or paint thinners. This is an excellent technique which works.

Welcome Aboard

Mr. Harold Lindsay Amos, 1004 Country Club Dr., High Point, NC 27262
Mr. Joseph J. Casazza, 41 Grandview Drive, S. Burlington, VT 05401
Dr. James R. Crisp, MD, 3502-22nd St, Lubbock, TX 79410
Mr. George Perry Hoskin, 9706 Lawndale Drive, Silver Spring, MD 20901
Mr. Egon Jorgensen, 5000 Graceland Blvd., Racine, WI 53405
Mr. J. Gordon Mock, 597 Cranbrook Road, Apt. 59, London, Ontario, Canada N6K 2Y4
Mr. Maurice Stein, P.O. Box 298, Foremost, Alberta, Canada T0K 0X0
Mr. Robert D. Vitullo, 407 N. Wilshire Lane, Arlington Heights, IL 60004

CHANGE OF ADDRESS

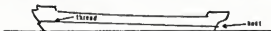
Mr. Jack Needham, 400 Atlantic Road, Sheffield, S8 7CQ England

The Best From Compass Card

From Bulletin No. 4-1979

HOW TO GET A PERFECT WATERLINE by P. Maharte, from Brest, France

. . . When you have decided the height of the waterline, cut two little nicks on the prow and the poop of your ship. Then place a piece of thread around the hull from one nick to the other using a knot (placed in one of the nicks) to keep the thread in place. (see the sketch)



It's now very easy to paint the hull above and under the thread, the brush being guided by the thread. When the paint is dry you can remove the thread, and then replace it with another of the color you choose.

The knot on the back part of the hull should be as little as possible in order to be hidden in the nick.

You now have a splendid well-painted hull, with very clean lines!

* * *

From Bulletin No. 1-1981

THOSE TROUBLESOME SPINNAKERS by Harold C. Gile, Philadelphia, Pennsylvania, USA

Modern spinnakers used on racing craft are very colorful and, it seems to me, would look very well inside a bottle, although the ships themselves are not very graceful - merely racing machines. Such a sail must be shown billowing. Fortunately, it is used with either one or two clubs which would help keep it in that position in the bottle.

The problem is also complicated in that its shape must be changed while putting it into the bottle which requires that it must rebound to full shape. I saturated handkerchief cloth with white latex and let it curve over a form. When freed from the form, it didn't wholly keep its shape but flattened out a little. This, of course, can be overcome by giving the form more curvature to compensate. But the biggest problem was that the white latex was no longer white after curing. Someone with greater knowledge of latex could probably help here.

I am also thinking of vacuum forming a white plastic sheet over a form, but I don't really care for plastics. I have determined, however, that such a sheet can be given a textile appearance by lightly sanding first in one direction and then at right angles with fine emory cloth.



FROM THE MEMBERS

JUZU OKADA, President of the Japanese Ships-in-Bottles Association, has developed a ship-in-bottle kit which provides the builder with all of the materials necessary to build a good looking bottled model. Several different ship models are available from the manufacturer. Cost of the kit is 8000 Yen, which roughly translates to \$33.00 at ¥240/\$.

JACK NEEDHAM, author of MODELLING SHIPS IN BOTTLES, writes from England to help answer MICHAEL ADAMS question in the last edition pertaining to "Sailor's Whimsies" which are carvings inside bottles. Jack suggests that some answers might be found in an out of print book entitled, MODELS IN BOTTLES, a paperback written by R.F.C. Bartley and published by Percival Marshall in the 1950's. Jack goes on to say, "I have recently obtained a model which has a religious motive, with a white cross and some ornamental beads which appear to be made of some sort of nut, probably candlenut. . . I could not say when this was made, but I would tend to think that it is polynesian or quite possibly West Indian. Quite a lot of these religious models were made in abbeys and monasteries. . . I have seen some remarkable bottle models containing ladders, chairs, puzzles, which were definitely made by prisoners at Parkhurst on the Isle of Wight. I think we tend to think that bottle models are exclusively made by sailors and ex-sailors, but I do not subscribe to this theory. I have a photo of a wonderful religious crucifixion scene which is definitely pre-1800 - whereas ships-in-bottles appear to have started in the mid-1840's - In short, the clipper era when hulls were long and narrow. . . I would be interested to know if anyone has any other ideas about the origins. We never stop learning." *Jack Needham is always able to provide us with an amazing storehouse of knowledge on all of the aspects of our art. He also builds as many "Models in bottles" as he does ships, and we will be showing you a picture of him with his boardroom model with a bit of accompanying text in the next edition.

JOHN HOLSTON also writes to answer Michaels question: "Mystic Seaport had a display of fans, chairs, puzzles in bottles when I was there several years ago, but last year, when I visited there these had all been stored. I have an out of print book called, THE ART OF WHITELING, by Walter Faurot, which was published by the Manual Arts Press, Peoria, Illinois. 1930. It has about 18 pages on chairs, masonic symbols, puzzles, balls in bottles."

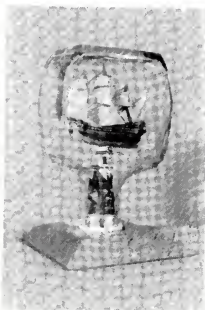
GEORGE P. HOSKIN asks for advice on getting fore and aft sails into the bottle. "I finished a barque this evening, and the spanker was my major problem again." George also mentions that his favorite wood for the hull is Holly as it is tough, white, non-splitting and homogenous as ivory. For rigging I find cotton thread too hairy and now use polyester covered thread which seems to withstand contact with the glue. I use very fine copper wire threads from electrical cord to form hoops to run the lifts through and refined toothpicks for masts with bamboo yards."

LEON LABISTOUR, of Robin Hood's Bay, England, a professional model builder, is vacationing in Fuengirola, Spain, and sends his greetings to his many friends in our Association. He also regrets that he has not written to many of them, but he is working his way through the pile of back letters and sending along his own small and entertaining newsletter. Be patient.





7



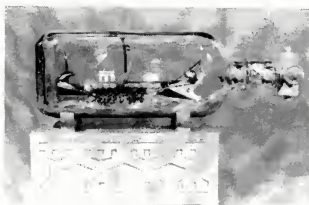
8



9



10



11



12



1



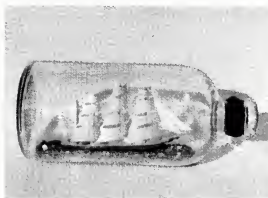
2



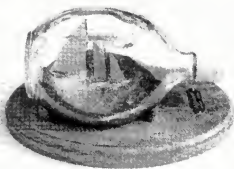
3



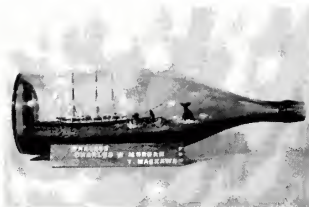
4



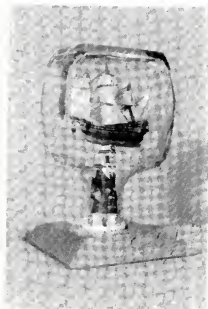
5



6



7



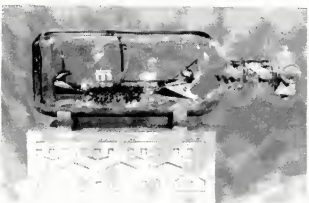
8



9



10



11



12